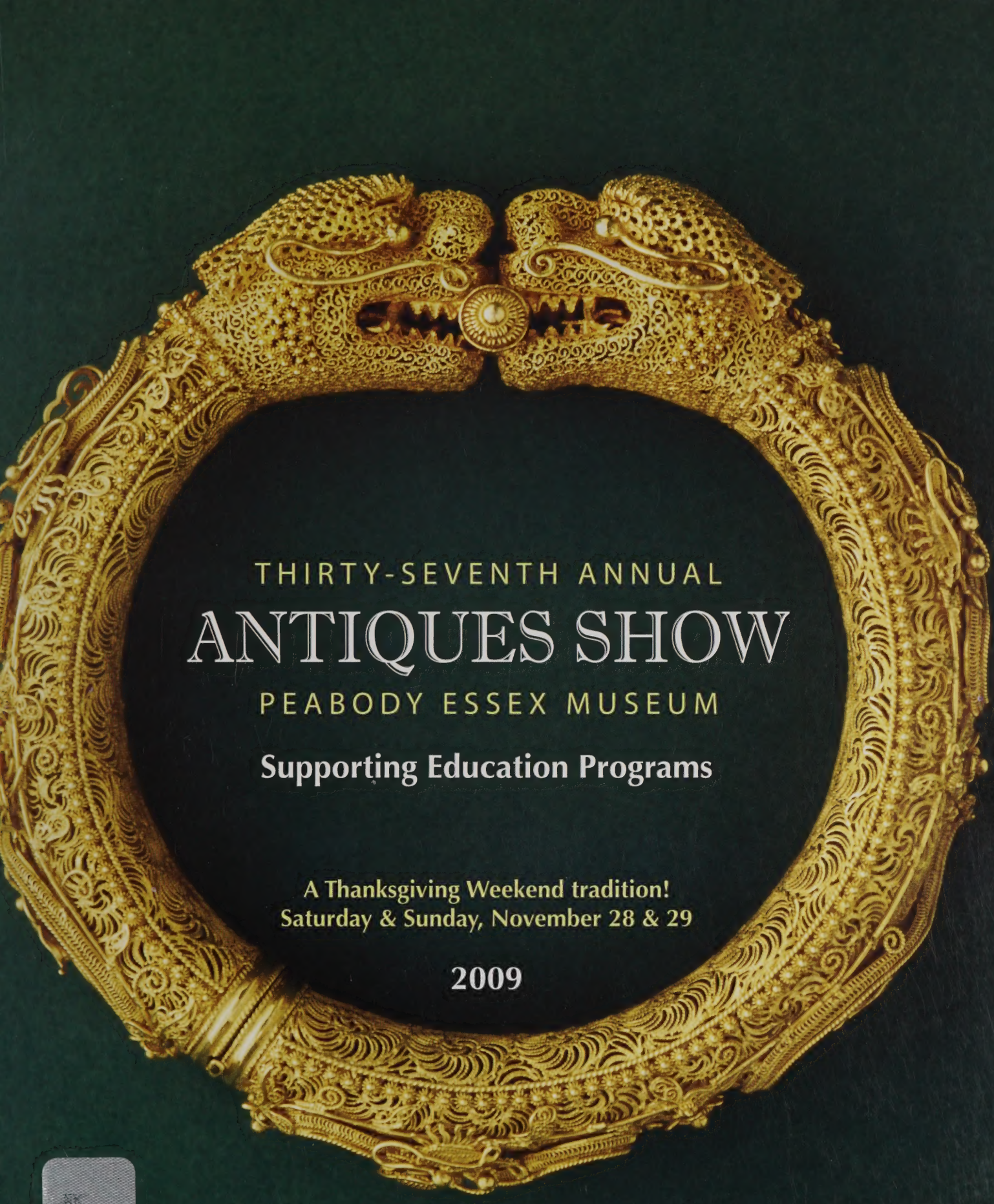


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FOREWORD

On behalf of the Board and Staff, I am delighted to welcome you to the Peabody Essex Museum's 37th Annual Antiques Show. Held annually during Thanksgiving weekend, the Antiques Show transforms PEM. Dozens of world-class dealers bring the finest rugs, furniture, silver, glassware, paintings, estate jewelry and decorative art to museum spaces that are both comfortable and inspiring.

In addition to providing visitors with the opportunity to add to their personal collections, the Antiques Show serves a vital purpose. For more than three decades, proceeds from Antiques Show Preview Party tickets, dealer booth rentals, catalog advertising, and corporate supporters have provided critical funds for the museum's education and school outreach programs, which serve thousands of children each year.

This support comes at a time when students and families are challenged by severe cutbacks in school budgets and changing priorities in curriculums. Art is a product of exceptional creativity, and recent research demonstrates that interacting with art and creating art amplifies our capabilities to think creatively and critically. These are the skills our children and grandchildren need most in the 21st century, and they are precisely the skills that public education teaches least. Educating and inspiring the next generation of global citizens is core to PEM's mission—today, in this time of economic uncertainty, and in the better days to come.

An event of the scope and scale of the Antiques Show is possible only through the hard work and dedication of many volunteer leaders. Let me especially thank and credit the 37th Annual Antiques Show Committee Members, led this year by Committee Chair Elise Wolcott. Their support and hard work are essential to the success of the Show.

I also wish to thank our Show's Premier Sponsors Eaton Vance Investment Counsel and Northeast Auctions; our Participating Sponsor, Landry & Arcari Oriental Rugs and Carpeting; and our in-kind donors, Champagne Taittinger, Deschamps Printing, The Hawthorne Hotel, Horizon Beverage Company, Jules Catering and Louise Michaud, Photographer. Additionally, we express our deep appreciation to the many dealers and exhibitors who are participating with us this year, led by Dealer Manager Christine Crossman Vining.

Please enjoy the 37th Annual Antiques Show. I hope you discover many treasures from our dealers to take home with you!

Sincerely,

Dan L. Monroe
Executive Director and CEO

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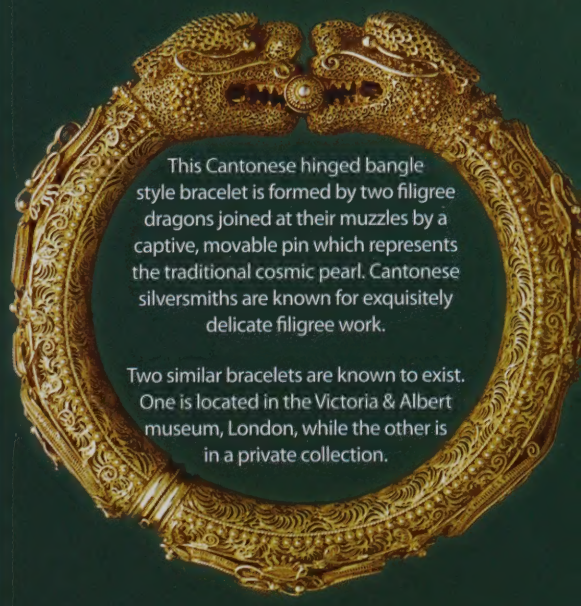
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Bracelet, 1850–70, Canton.
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GREETINGS FROM THE 37TH ANNUAL ANTIQUES SHOW COMMITTEE

We welcome you to a festive Thanksgiving Weekend tradition that supports the museum's many education initiatives. We are all honored to participate in this annual event, and after a long year of planning, we would like to acknowledge, with great appreciation and admiration, the many individuals and corporations who have contributed to this year's success:

Elise Wolcott, Committee Chair, for her boundless energy and leadership

Dan Monroe, PEM Executive Director and CEO, and the Board of Trustees and Overseers for their commitment to this committee and the Annual Antiques Show

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In-Kind Donors Champagne Taittinger, Deschamps Printing, Hawthorne Hotel, Horizon Beverage Company, Jules Catering and Louise Michaud, Photographer, as well as the many garden clubs and florists who donated the beautiful floral arrangements that grace the Show space

The many individual donors whose support of the Preview Party provides much-needed funding for the museum's education programs, which serve thousands of schoolchildren and families each year

All the advertisers for making the catalog a fundraising success

The Show's exhibiting dealers and Christine Crossman Vining, PEM's Dealer Manager, for bringing such stellar wares to the Show every year

PEM's Creative Services Department, for doing such a spectacular job designing the catalog as well as all the many other Show marketing and promotional materials

The entire PEM staff, especially Robert Monk, Henry Rutkowski, Susan Lawrence, Cecily Pollard, Betsy Weisman Viani and the departments of Development, Marketing, Exhibition Planning and Construction, Maintenance, Security and Guest Services for their input, support and hard work

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From left: Oliver Wolcott III, Cornelia Wolcott, Oliver Wolcott IV, Elise Wolcott

37TH ANNUAL ANTIQUES SHOW PLANNING COMMITTEE

Elise Wolcott, Chair

Elise has been a supporter of the Peabody Essex Museum for several years. A native of Virginia, she worked for the Wildlife Conservation Society in New York prior to moving to Wenham. She has served on the boards of the Wenham Village Improvement Society, the Wenham Museum Antique Show and the Ellis Memorial Antique Show. She is a member of the Vincent Club, a sustainer of the Essex County Garden Club, and the Visiting Gardens Chairwoman of the North Shore Garden Club.

Elise is married to Oliver Wolcott III, who serves as a Senior Vice-President at the prestigious Morgan Stanley Smith Barney. Ollie's grandfather, Oliver, was a volunteer at PEM. After his retirement from the Bank of Boston, he would bring in his bagged lunch along with a martini to PEM and spend the day cataloguing. A garden at PEM is named for him and his wife, Sybil. Elise and Oliver have two children, Cornelia, a senior at Georgetown University, and Oliver IV, a fourth-grader at Shore Country Day School.

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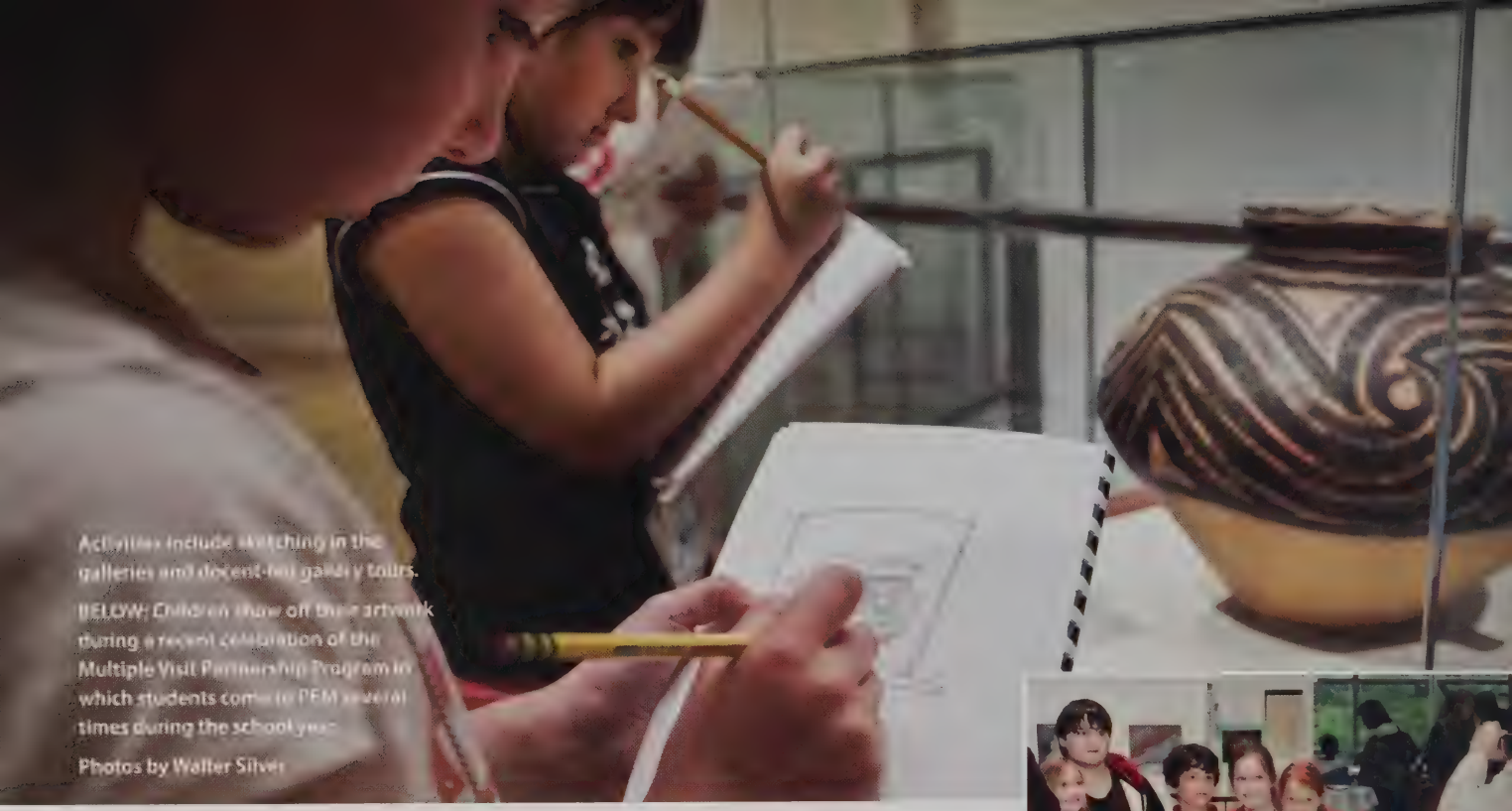
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Activities include sketching in the galleries and docent-led gallery tours.

BELOW: Children show off their artwork during a recent celebration of the Multiple Visit Partnership Program in which students come to PEM several times during the school year.

Photos by Walter Silver



COME SEE *my* ARTWORK

School programs change children's lives

By Shelby Hypes, Contributing Writer

The teachers who bring their students to PEM say the field trips are a far cry from the disjointed outings of their own childhoods. Whether taking a single tour with a specific theme — the China trade or art and politics — or coming several times during the school year, students now build relationships with the museum that change the way they think about art.

It is impossible, teachers say, to overestimate the impact school visits have on the lives of children who have never been to a museum, never seen art objects in person or didn't know they had something to say about art. They've watched normally withdrawn children blossom as they describe an object for the video camera. Docents have seen children who once asked, "Why do I have to look at this?" pose proudly for a photo wearing a headdress they created to express their cultural heritage.

"The programs reach beyond the museum into the classroom and into my students' homes," says Kathleen Marchetti, a fifth-grade teacher at Witchcraft Heights Elementary School in Salem. "I see kids taking the time to look and think creatively about how to solve a math problem in the same way they have learned to approach a work of art. And I hear stories of how they took their parents to the museum to show them a sculpture or painting they consider 'theirs.'"

School visitors are comfortable here. They often return with their parents, navigating easily from one gallery to another, eager to show them the work of art they studied — "my" art. Unlike adults, who usually attribute a work of art to the person who created it, a child will think about how the object was made, the materials used and the mood of the piece. A child may draw pictures of the artwork and formulate questions she'd like to ask the artist. That budding

relationship with art is important, educators say. Tucked into the reference to "my" art is a child's belief that his opinions are valid, or perhaps a newfound confidence in articulating his thoughts.

When asked what she remembered most about her visits, a first-grader named her favorite things. "The number one thing I learned at the PEM," she says, "was after you look at a piece of art for a while, you see more and more details."

For Siobhan McDonald, a fourth-grade teacher at Riverside Elementary School in Danvers, the value of PEM visits lies in the firsthand experiences with art. "Looking at a print (in a book), it's hard to tell what the materials are, hard to see the brushstrokes and almost impossible to feel any emotional connection," McDonald says. "They get this at the museum, and it informs their own artwork and writing."

At a time when schools grapple with threadbare budgets, the museum programs provide exposure to art, enhance state-mandated curriculums by bringing lessons to life, and teach lifelong learning skills. (Many programs are free to low-resource schools.)

Salem Mayor Kimberley Driscoll has the rare perspective of a municipal official and mother of children in the public schools. "On both counts, this is an incredible opportunity for our kids and our community," Driscoll says. "Like other cities, Salem's school budget is pared right to the bone. To have a program like this that enriches the curriculum so incredibly at absolutely no cost to us is truly a godsend. My kids love it, I love it and the taxpayers should love it, too."

Joseph Picano, supervisor of fine arts for the Lynn Public Schools, agrees that the need is critical. "The gallery programs that are offered to our students focus on creative thinking, inquiry and problem solving," Picano writes in support of the multiple-visit program. And those types of mental exercises help students prepare for standardized testing, he says.

"We're excited about our school programs," says Gavin Andrews, the museum's assistant director for family, student and teacher programs. "Perhaps our most important goal is to instill a love of art, a love of learning and a sense of belonging children will carry with them to museums anywhere, throughout their lives."



Photo by Kathy Tarantola.

The Multiple Visit Partnership Program is funded thanks to the Halfway Rock Foundation, the L.G. Balfour Foundation, the William Randolph Hearst Foundation, the AKC Fund, the W. Bradford Ingalls Charitable Foundation and the Institute of Museum and Library Sciences.

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CHINESE ARTIST, c.1820
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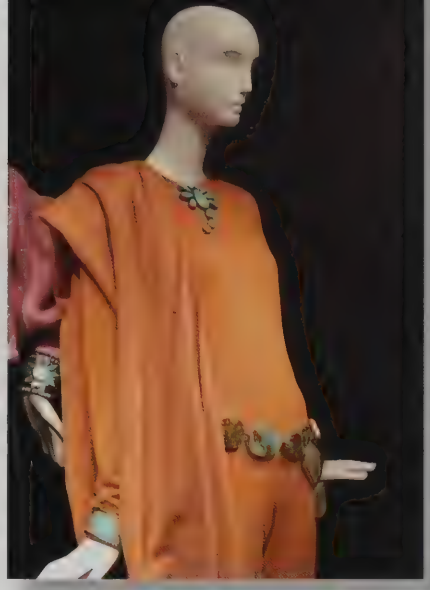
A Closer Look

By Paula Bradstreet Richter, Curator of Exhibitions and Research

If you ask Iris Apfel how she composes her ensembles, she says it is a purely intuitive process. Her mastery of the principles of fashion, art and design are deeply ingrained from her work as an interior designer and from lifelong study and collecting. Take a closer look at ensembles in the exhibition — analyze their visual impact — and you'll gain insight into the discernment and sophisticated taste that distinguishes the Apfel style.



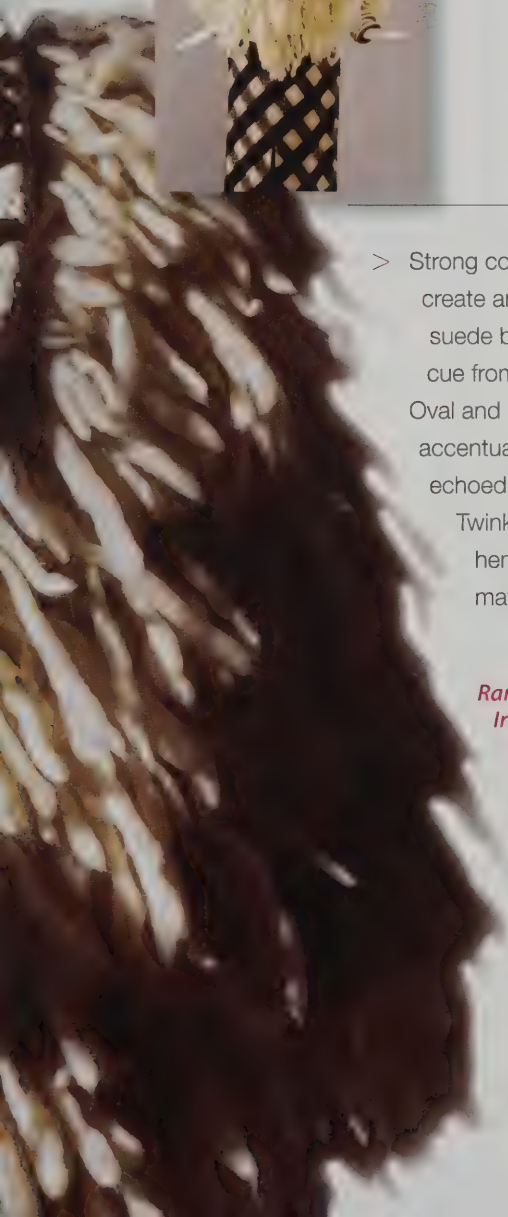
> In this ensemble, Apfel asserts the graphic potential of black and white. Curvilinear patterns and undulating lines unify the Gianfranco Ferré shirt with the trousers by Rifat Ozbek. The wavy lines created by embroidery on the transparent net shirt and the buttons applied to the legs of the pinstripe trousers seem to float across the black background. Shiny buttons, glass beading on the shoes and reflections from the satin collar catch the light and further animate the ensemble. Think for a moment how the ensemble would change if a white rather than black undergarment were worn beneath the transparent shirt ...



> Even this minimalist ensemble reveals bold use of color, line and asymmetry. Therole of color can be seen in the vivid orange of the Geoffrey Beene jumpsuit, whichserves as the backdrop for the vibrant turquoise jewelry. Seaming on the jumpsuit, the cascade of the cashmere shawl and the dangling end of the belt create strong verticals that reinforce the elongated line of the garment. Placement of the shawl, the scorpion brooch, the belt and the cuff bracelet create a dynamic visual relationship embodying asymmetry and balance. The turquoise stones of the scorpion brooch and the belt echo variations of color, form and scale.



< Contrasts in color, texture, shape and pattern are used for powerful visual effects in this ensemble. Varying textures include the deep pile of the ivory Nepalese wool cape and the softly napped surface of the buffalo checked wool skirt by Gianfranco Ferré. Fluffy wool pompoms on the cape stand in contrast to the hard ivory and bone beads and necklaces. Circular forms predominate on the upper body while linear forms and patterns are emphasized on the lower half. Layering of accessories, such as multiple necklaces or bracelets, is a signature of the Apfel style.



> Strong colors, curvilinear patterns and surface ornamentation create an eye-catching ensemble. The brilliant purple shirt, red suede boots and white necklaces and cuffs take their color cue from the hues found in the vest by Gianfranco Ferré. Oval and curvilinear designs in the vest's paisley fabric are accentuated by applied beadwork stitched to the surface and echoed by the bone pendants dangling from the necklace. Twinkles of light reflect from the beadwork, the sequined hem of the vest and shiny satin shirt, contrasting with the matte finish of the suede boots.



Rare Bird of Fashion: The Irreverent Iris Apfel is on view October 17, 2009, through February 7, 2010

Photos courtesy of Eric Boman. His book, **Rare Bird of Fashion: The Irreverent Iris Apfel,** *is available in the Museum Shop.*


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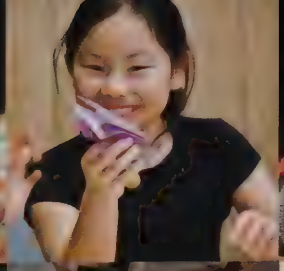
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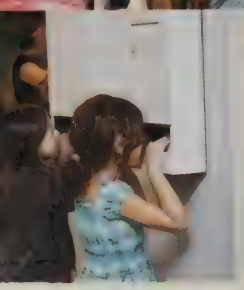
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"My students gained communication skills and the ability to think critically about art, and learned how art relates to their own life."

Grade 5 teacher, Salem




"It's too fun — it goes too fast!"

Spoken by a participant to his mom, when she picked him up from the Arts Adventures Club (summer arts program for kids)




What Our Visitors Say



Recent research demonstrates that interacting with and creating art enriches our ability to think creatively and critically. Thousands of teachers, parents and schoolchildren visit PEM each year to experience art in a multitude of ways.

Here's what some of our fans have said about PEM ...

"The work at PEM reinforced our belief that art is a valuable resource that can provide both imagery, depth and detailed content to students' studies of social studies topics. This resource is particularly valuable for children, who access information and articulate learning more easily and artistically."

Written comments made by Saltonstall grade 5/6 teachers

"I feel more confident in my teaching ability since I visited PEM. Observing and discussing the Chinese art and culture has inspired me to utilize varied ways of teaching Ancient China content."

Grade 4 teacher, Salem

"I learned a lot about portraits. One thing I learned is that a portrait is not just a picture; it is more like a biography. Their pose says something about them, and so do their props. I liked making our portraits. It was so fun."

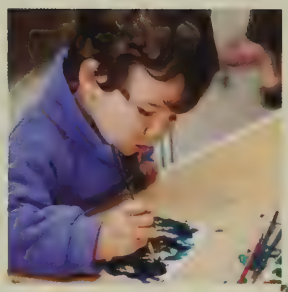
Excerpt from a Saltonstall School grade 5/6 thank-you letter

"Helps me build students' excitement about what their own community has to offer in terms of history."

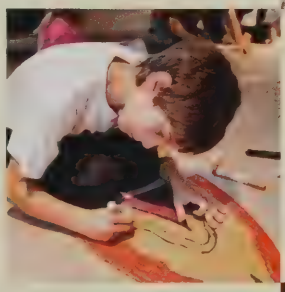
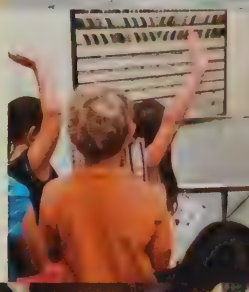
Grade 3 teacher, Salem

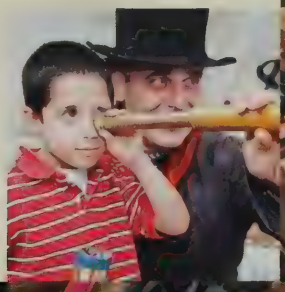
"You run a great Story Time!"
"We love coming to the museum; we are so lucky to have it here in Salem!"

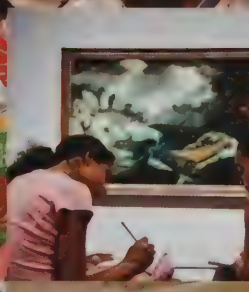
Quotes from parents who participated in the Story Time for Tots program

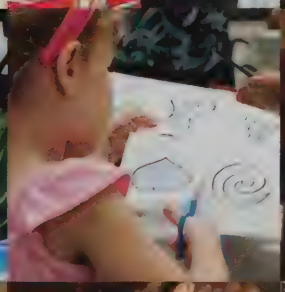
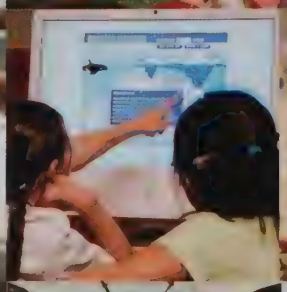












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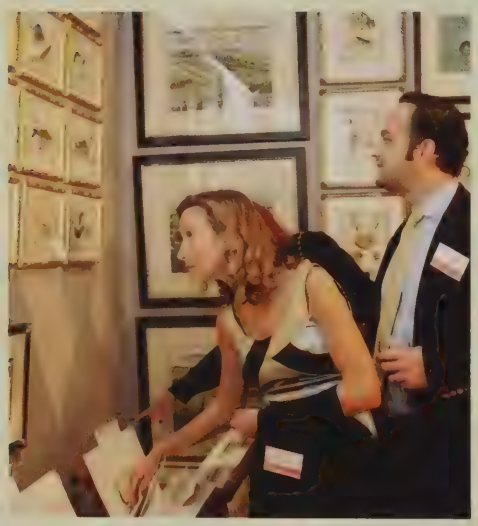
Copper alloy Kubera, Western Tibet, 11th century, 16cm



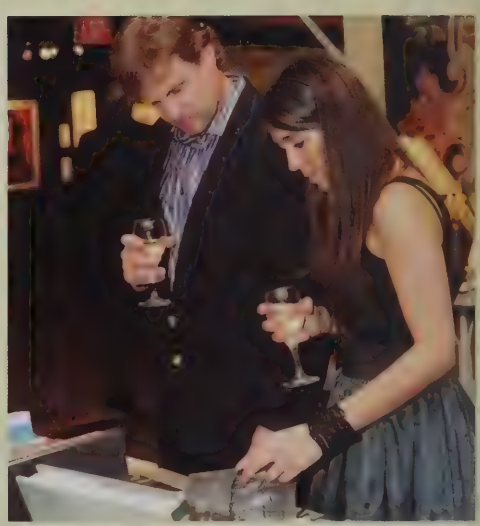












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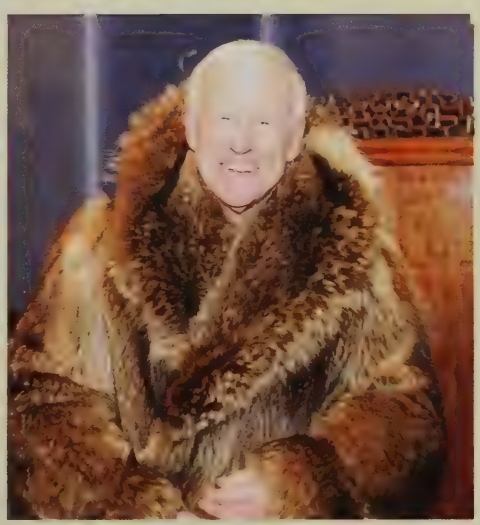












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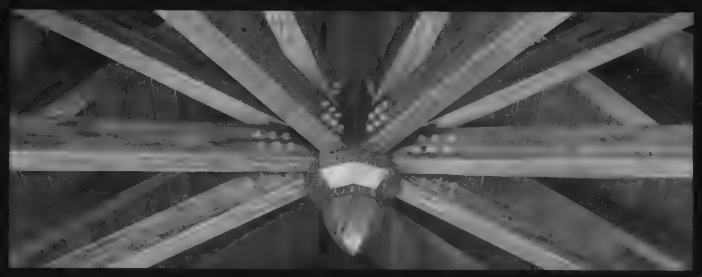

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Friday – Dec. 4

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Saturday – Dec. 5

9:30 AM ✳ Santa & Mrs. Claus arrive by Lobster Boat (State Street Landing)

11:45 AM ✳ Christmas Walk Parade (Steps off at the State Street Landing)

8:00 PM ✳ Old Festival Chorus (Old North Church)

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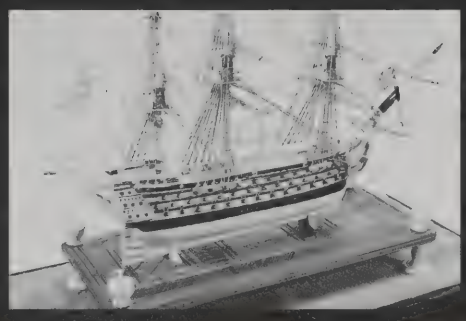
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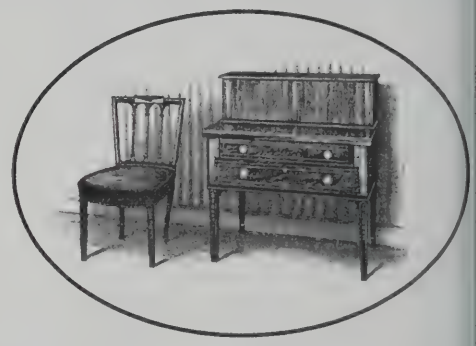
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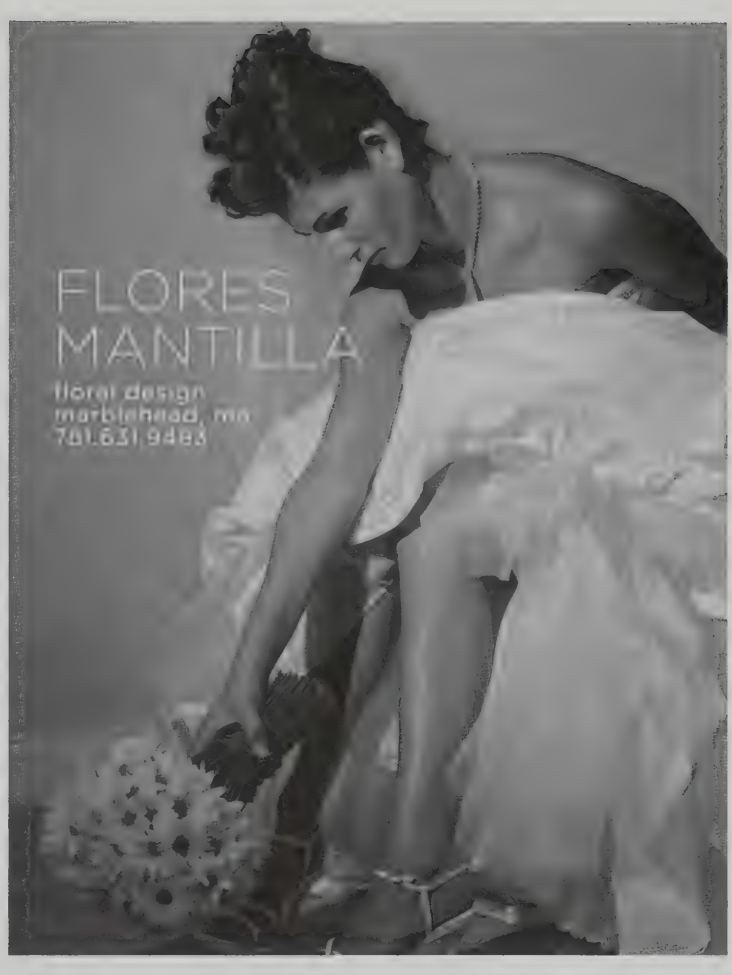


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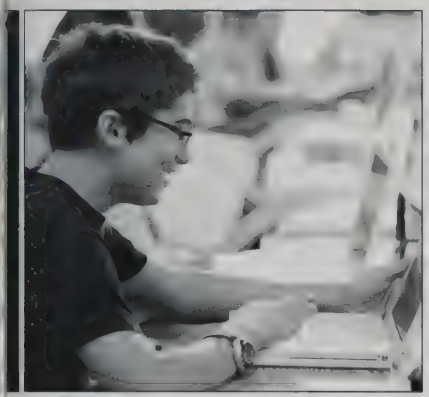


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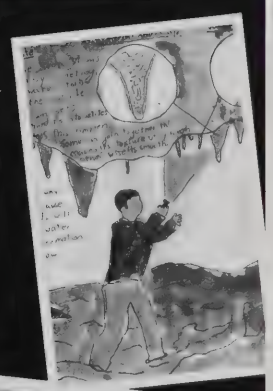
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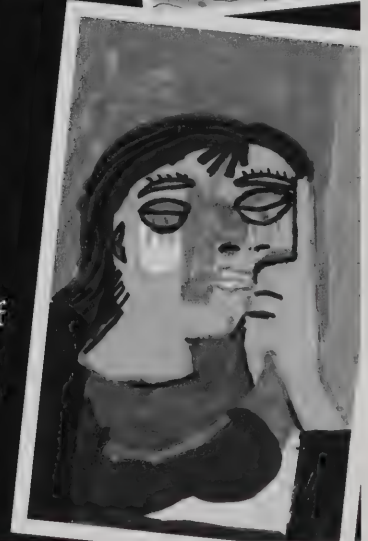
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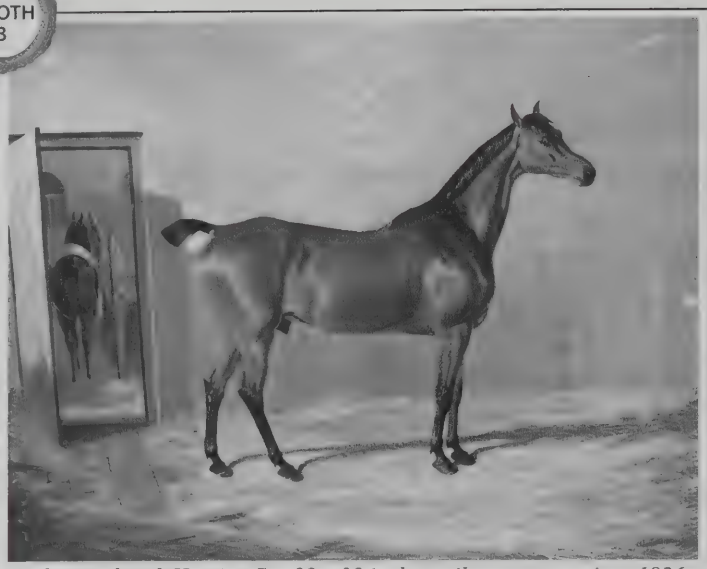
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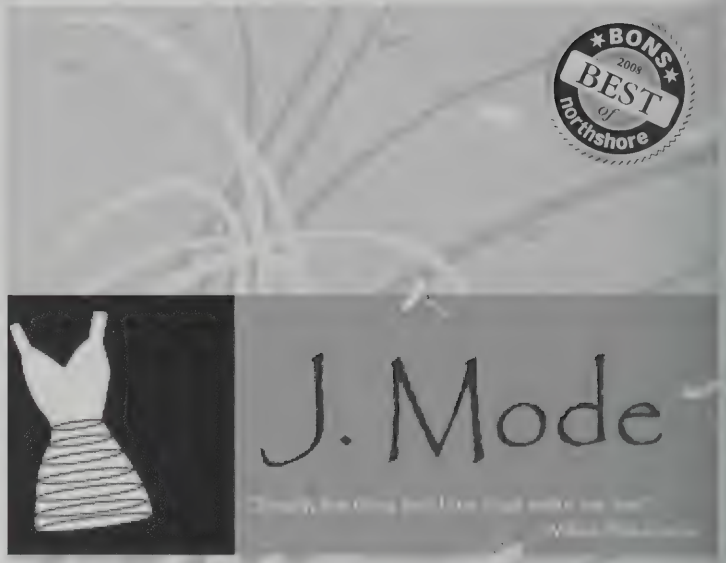


John Frederick Herring Sr., 22 x 30 inches, oil on canvas, circa 1826

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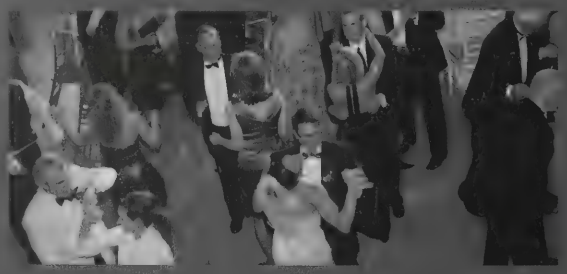
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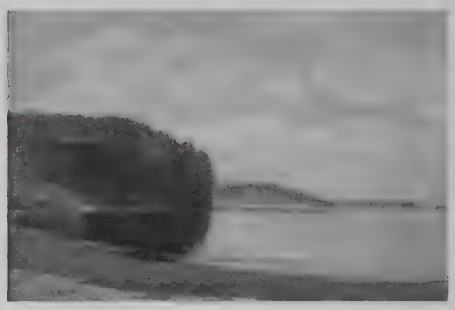
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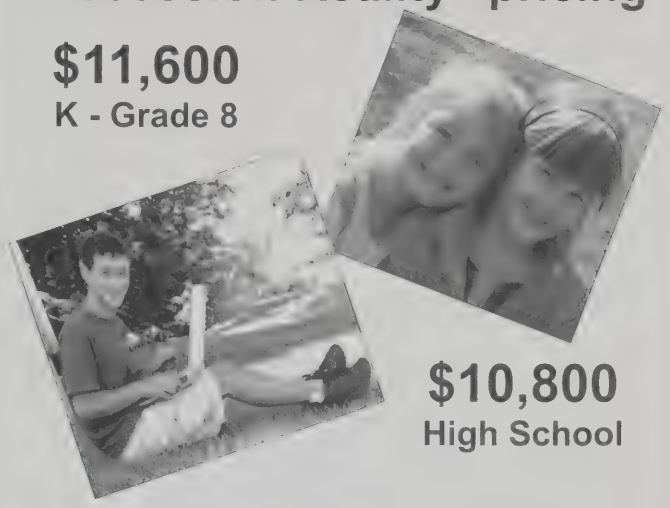
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"Seagate" Oceanfront estate sited above the open ocean on over 4 acres. Perfect for entertaining, this residence features 2 caterer's kitchens, an indoor basketball court, indoor lap pool, a billiard room, paneled library, fireplaced reception hall and master and guest suites. Offering a private beach, separate carriage house, guest cottage and licensed helipad. $9,500,000



Topsfield, MA

Handsome Manor House sited on 13 + acres abutting the Ipswich River and horse trails. This residence features a foyer with grand staircase, fire-placed formal living and dining rooms, commercial kitchen, library with fireplace and 1st level master suite wing. The 2nd level offers 4 bedrooms and 2 baths. Also included a stable/workshop and 3 bedroom Caretakers cottage. $3,750,000



Beverly Farms, MA

Stately Colonial sited on 3 acres in Beverly Farms near private West Beach. This residence features high ceilings, French doors and offers a formal living, dining room and library all with fireplaces. Offering 5 bedrooms and 4.5 baths, including a master suite and au pair on lower level. Lovely in-ground pool and carriage house with parking for 5 cars. $2,100,000



Magnolia, MA

Oceanfront estate was once the summer hideaway of actress Greta Garbo. Sited on 10+ acres with stunning views of the Atlantic, this property features gold leafed ceilings, atrium, 17 rooms, 7 bedrooms, 7 full baths, 7 fireplaces and a new kitchen with vaulted, sky-lit ceiling and ocean view deck. Offering a clay tennis court, surfside bathhouse, 2+ bedroom Carriage house and a 4 bay garage. $4,500,000



Manchester, MA

Custom Shingle Style home sited on 2 landscaped acres with curved rock walls near Singing Beach. This 4-year old residence features a marble kitchen with curved island and mahogany butler's pantry, family room with granite fireplace and all of the amenities. Offering 5 bedrooms and 4.5 baths including luxurious master suite. Two garages: 3 bay attached and 4 bay detached $2,999,000

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Detail of a Persian Bidjar
Circa 1930 size 7' x 13'2"

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